

Shakespeare's Derived Imagery



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Shakespeare's Derived Imagery John Erskine Hankins, 2016-12-20 Shakespeare's Derived Imagery John Erskine Hankins, 1967 *Shakespeare's Derived Imagery* John E. Hankins, 1967 *The Development of Shakespeare's Imagery* Wolfgang Clemen, 2013-04-15 First published in 1951 The edition reprints the second updated edition of 1977 When first published this book quickly established itself as the standard survey of Shakespeare's imagery considered as an integral part of the development of Shakespeare's dramatic art By illustrating through the use of examples the progressive stages of Shakespeare's use of imagery and in relating it to the structure style and subject matter of the plays the book throws new light on the dramatist's creative genius The second edition includes a new preface and an up to date bibliography

Shakespeares imagery Maria Rauschenberger, 1981-01-01 **Shakespeare Survey** Kenneth Muir, Jonathan Bate, Michael Dobson, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback *The Shakespeare Play as Poem* S. Viswanathan, 1980-11-20 A balanced critique of the reading of Shakespeare's plays as dramatic poems **Shakespeare Survey** Allardyce Nicoll, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback **The Artistry of Shakespeare's Prose** Brian Vickers, 2013-09-13 First published in 1968 This re issues the revised edition of 1979 The Artistry of Shakespeare's Prose is the first detailed study of the use of prose in the plays It begins by defining the different dramatic and emotional functions which Shakespeare gave to prose and verse and proceeds to analyse the recurrent stylistic devices used in his prose The general and particular application of prose is then studied through all the plays in roughly chronological order *Exploring Shakespeare* S. Viswanathan, 2005 The book is a compilation of different erudite articles already published by the author in various scholarly journals and other edited volumes The essays are a study and an enquiry into a variety of dramaturgical methods and processes that contribute to the theatrical dynamics of the Shakespeare plays All the articles are concerned with the art of playmaking with an examination of the tools and devices used by Shakespeare which contribute to the dramatic life of the play but also articulate the moral and sociocultural ideas of the time There has not been much critical work in this area before and the book is one of the first of its kind The book unravels the function and effect of many poetic rhetorical topological visual and theatrical devices which Shakespeare exploits in his plays for a dramatic effect Together the essays present an idea of the multidimensional totality of theatre language and communication which Shakespeare achieves through a masterful orchestration of dramatic resources The book will be of immense value to students scholars and researchers in the fields of theatre techniques and art literature in general and drama in particular *Shakespeare's Mirrors* Edward Evans, 2024-09-26 Clear mirrors and The Geneva Bible revolutionary innovations of the Elizabethan age inspired Shakespeare's drive towards a new purpose for drama Shakespeare reversed the conventional mirror metaphor for drama implying drama cannot reflect the substance of human nature and developed a method of characterization through metadrama self

awareness and soliloquy to project St Paul's idea of conscience onto the Elizabethan stage. This revolutionary method of characterization aesthetic existence beyond performance has long been sensed but remains frustratingly uncategorized. Shakespeare's *Mirrors* charts the invention of a drama that staged the unstageable St Paul's metaphysical conception of human nature glimpsed through a looking glass darkly. Chapters 4 and 6 of this book are freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license.

Shakespeare's *Invention of Othello* Martin Elliott, 1988-06-18

Shakespeare's Sonnets Kenneth Muir, 2013-09-13. This edition first published in 1979. Discussing Shakespeare's sonnets in relation to sonnets by Italian, French, and English poets, Kenneth Muir shows how they were influenced by Shakespeare's reading of Sidney, Erasmus, and Ovid, and discusses their art in terms of construction, sound patterns, and imagery. He considers the relationship of the sonnets to Shakespeare's dramatic writing while stressing the dramatic element in the sonnets themselves. Finally, he surveys the changing attitudes to the sonnets during the last three centuries.

Shakespeare's Books Stuart Gillespie, 2016-02-25. *Shakespeare's Books* contains nearly 200 entries covering the full range of literature Shakespeare was acquainted with, including classical, historical, religious, and contemporary works. The dictionary covers works whose importance to Shakespeare has emerged more clearly in recent years, as well as explaining current thinking on long recognized sources such as Plutarch, Ovid, Holinshed, Ariosto, and Montaigne. Entries for all major sources include surveys of the writer's place in Shakespeare's time, detailed discussion of their relation to his work, and full bibliography. These are enhanced by sample passages from early modern England writers, together with reproductions of pages from the original texts. Now available in paperback with a new preface bringing the book up to date, this is an invaluable reference tool.

Shakespeare's *King Lear* S. Nagarajan, 2017-05-11. Shakespeare's *King Lear* is often called his mightiest play. This comprehensive edition by S. Nagarajan, who edited the evergreen Signet edition of *Measure for Measure*, presents a lifetime of scholarship on Shakespeare and fifteen years of research specifically on *Lear*. Accessibly written, this edition serves the reader who has access to well-stocked libraries and lively theatres, as well as the student whose resources are more limited. The play text is a conflation of the Quarto text and the First Folio text, and the notes provide a generous but discreet selection of alternative readings of lines and contexts. In ten erudite essays, Nagarajan provides a thoroughly researched picture of Shakespeare's sources for the play, his unique use of language, Elizabethan theatre history, and values of the play, analysis of enigmatic scenes, glimpses into its performance history, and other subjects, with special attention to Indian dramatic art theory. This edition is the first to bring together both the best scholarship on *Lear* to date and perspectives from Indian poetics and philosophy. The result is a text that robustly includes but goes beyond Anglophone cultures and Euro-American experiences, making it truly representative of *Lear*'s global stage.

Antony and Cleopatra Yashdip S. Bains, 2013-07-04. This volume is a comprehensive overview of scholarship on this play. It includes chapters on criticism, sources, and background.

textual studies bibliographies editions and translations Also covered are the stage history and major productions of the play and films music television and adaptations and synopses

A Specimen of a Commentary on Shakspeare Walter Whiter, 2021-03-30 If it is not generally known that the foundations of twentieth century criticism of Shakespeare's imagery were laid over one hundred and fifty years ago the explanation lies in the limited availability of the single original edition of Walter Whiter's *Specimen of a Commentary on Shakspeare* published in 1794 In an age in which the study of Shakespeare's characters was of prime interest and importance Whiter a classical scholar who took holy orders and ended his life as a country parson developed a form of textual criticism closely linked to a study of the workings of the human mind and his book offers a psychological survey of the creative imagination following the principles laid down in Locke's *Essay on Human Understanding* and illustrated by examples from Shakespeare's plays In his realization that Shakespeare provides the finest examples of the poetic imagination Whiter is of his time but in his particular study of the associative powers of such a mind engaged in the process of creation he is far in advance of his time and has no immediate disciples in the later nineteenth century In the twentieth century however there was an increasing acknowledgement of Whiter's work and a more frequent appeal for the reissue of his book Originally published in 1967 the present edition was started in response to that appeal more than ten years before Mr Alan Over's tragic death in 1964 and incorporates the revisions and additions made by Whiter for his own projected second edition

Shakespeare's Patterns of Self-knowledge Rolf Soellner, 1972 The Renaissance evinced a strong interest in self knowledge and the theme is a persistent one in the moral and dramatic literature of the age The ancients slogan *nosce teipsum* became a universal watchword of men schooled in the paramount importance of coming to know themselves Shakespeare's abiding interest in the concept of self knowledge shows itself in the dramatic patterns of his plays in images ideas themes and character portrayals The recurrence of such motifs as the search for the self and the dangers and rewards of finding oneself as well as the prominence of such ideal or nearly ideal characters as Henry V Duke Vincentio and Prospero testify to the powerful influence humanistic notions of self knowledge exerted on Shakespeare as a writer and thinker But his was a changing and developing art in a restless and dynamic age Professor Soellner suggests that as much as Shakespeare's artistic development which also affects his patterns of self knowledge is part of his natural growth into a mature and incomparable dramatist it is yet analogous to the stylistic and philosophic changes that led from the Renaissance through Mannerism toward the Baroque Mr Soellner examines twelve plays in which self knowledge as the Renaissance understood it figures prominently Mindful that concepts of self knowledge are not independent of cultural contexts and that the definitions in the moral literature of the time were notoriously imprecise and unscientific he recognizes that the meaning of the term in Shakespeare's time must be acquired as Shakespeare acquired it that is contextually Mr Soellner distinguishes three points in Shakespeare's evolution an early stage that culminates in the later histories and the romantic comedies in which the dramatist reflected sometimes almost schematically the humanistic patterns of his time a

middle or interim phase that begins with Julius Caesar and includes both Hamlet and the problem comedies and in which Shakespeare experiences certain hesitations and entertains some doubts about the patterns accepted uncritically earlier and the final period of the great tragedies and tragicomic romances in which a growing awareness of the unpredictability of human nature leads to a dynamic synthesis in which what is the quintessence of humanism is fused with a full realization of the weakness of codification and a profound sympathy for the human condition In the last of his great plays the tempests Mr Soellner find Shakespeare composed a brilliant finale in which are worked many of the patterns that he used in his earlier work The dream of The Tempest that man can control himself limit his power and even resign it voluntarily is totally humanistic and may be utopia But it is one of the happiest expectations of man and represents an irresistible affirmation of his potential greatness Rolf Soellner **The Sources of Shakespeare's Plays** Kenneth Muir, 2014-04-04 First published in 1977 This book ascertains what sources Shakespeare used for the plots of his plays and discusses the use he made of them and secondly illustrates how his general reading is woven into the texture of his work Few Elizabethan dramatists took such pains as Shakespeare in the collection of source material Frequently the sources were apparently incompatible but Shakespeare's ability to combine a chronicle play one or two prose chronicles two poems and a pastoral romance without any sense of incongruity was masterly The plays are examined in approximately chronological order and Shakespeare's developing skill becomes evident A Selective Bibliography of Shakespeare James G. McManaway, Jeanne Addison Roberts, 1978-07 This bibliography provides easy access to the most important Shakespeare studies in the past four decades Brief annotations a detailed table of contents cross references and a complete index make this bibliography especially useful

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